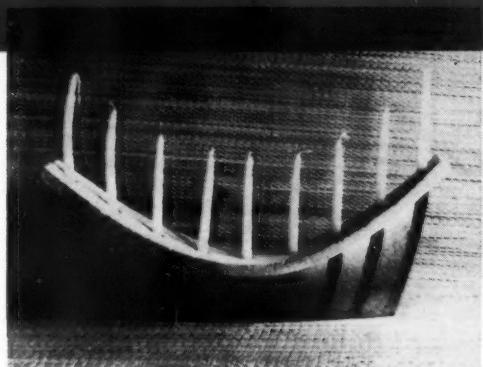


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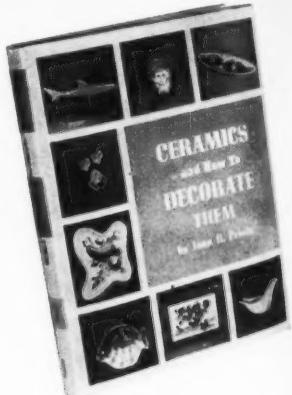
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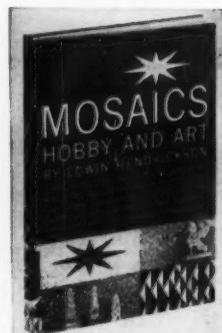


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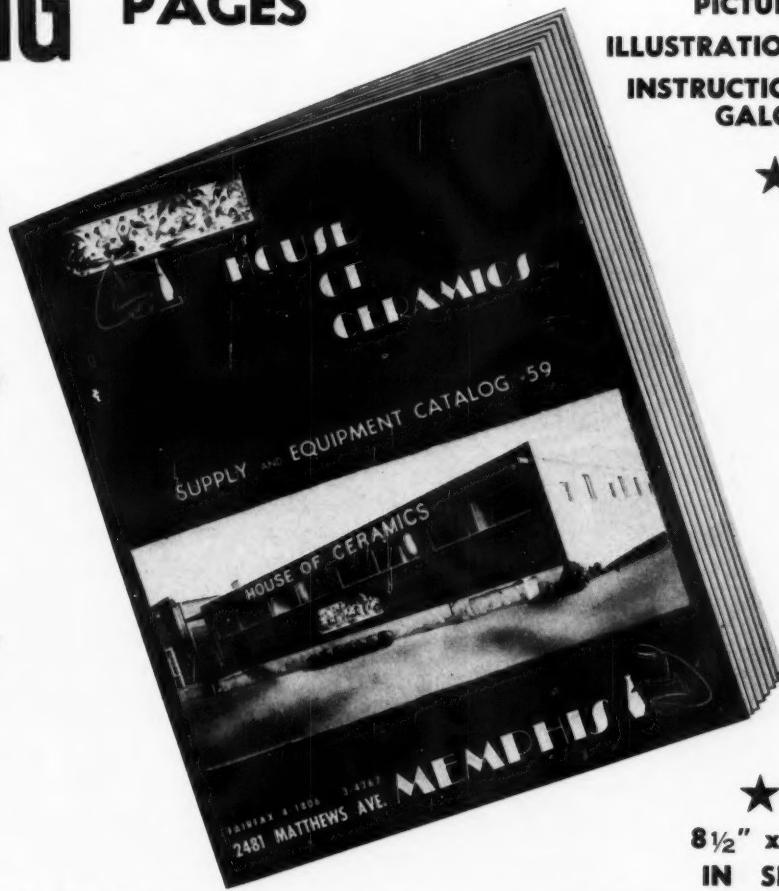
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# Letters

This column is for CM readers who have something to say—be it quip, query, comment or advice. All items sent in must be signed; names will be withheld on request. Send letters to: The Editor, Ceramics Monthly, 4175 N. High St., Columbus 14, Ohio.

## HOW-TO FOR FINE LINES

# In the February issue of CM one of your readers asked what could be used to make fine lines on tile for maps. Why didn't you suggest underglaze pencils? We just recently made a map of Colorado on tile for a coffee table and found a sharpened underglaze pencil excellent for doing the fine lines and the lettering. Another material which is easily used is one-stroke underglaze on a glazed surface, then re-fired.

FLORA SCHMIDT  
Aurora, Colo.

## POT MAKES CM

# I want to thank you for including a picture of my "pot" in the "Highlights from the Hobby Shows". I can't tell you how thrilled and excited I was to find it in CERAMICS MONTHLY! . . .

MRS. VIOLET O. NORTHRUP  
Morgantown, W. Va.

## OLD ISSUE GIVES NEW IDEA

# I recently had the occasion to see an article in an issue of CM that appeared a couple of years ago [June 1957]. It was written by Mr. J. H. Saling and was about Boy Scouts working with ceramics.

For the past several years I have been working in ceramics and I am interested in anything that pertains to Scouts, as I have two of my own. It's given me some wonderful ideas.

May I sincerely congratulate the author for "molding" our youth to become good citizens instead of clay figures.

MRS. HERBERT L. HOLMER  
Buffalo, N.Y.

## GIVE THE COLORS!

# . . . I am especially interested in the articles on copper enamel. The article on enameling by Jim Kreiter [March] is fine, but how much better it would have been had he told the combination of colors used on each plate. It seems to be as important to know what *not* to use as it is to know what to use . . . So won't you please ask your contributors to describe each piece in regards to colors used?

MRS. NORA E. HARE  
San Fernando, California

## AUTHOR APPROVES

# I was delighted with the way my article, "Field Trips for Ceramics" [April 1959], shaped up . . .

Several friends called to offer favorable

comments and one of the grade-school teachers in this district was so enthusiastic about the field-trip idea, that his class came to the studio to make rice bowls out of white clay.

The art teacher accompanied the group and they are looking forward to a trip to Chinatown in New York, to eat rice out of their own bowls . . .

MRS. LEE LEVY  
Levittown, N.Y.

## CASH FOR OLD MAGS

# Thank you so much for printing my letter about my file of "Keramic" magazines [March issue]. Due to your kindness we received about 30 requests from all over the U.S. for information concerning the magazines.

. . . The Evangeline Home of the Salvation Army realized over \$100 from the sale of the magazines. The proceeds are being used for the purchase of ceramic supplies for occupational therapy . . .

MRS. R. P. CAMPBELL  
Grand Rapids, Mich.

*Mrs. Campbell wrote that the Evangeline Home had an extensive file of the old Keramic Studio magazine dating back to 1899, and indicated they would like to convert them into cash. We published her letter, with the results stated above.—Ed.*

## MIND-READING EDITORS?

# . . . May I give many loud and admiring cheers for F. Carlton Ball through your wonderful magazine? What a lovely time [May] for his article on coil-built pottery to appear . . .

*Continued on Page 14*

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# Q *Answers to Questions*

Conducted by the CM Technical Staff

**Q** How do you fire pieces of sculpture supported by wire cores? Ours always crack; and very often crack during drying.—H.C.H., Ann Arbor, Mich.

The wire core must be removed as soon as the clay is firm enough to stand up by itself—certainly before it is dried beyond leather hard. If you leave any solid substance in the clay (wire, wood, etc.), the shrinking clay will tighten around this non-shrinking material and crack.

**Q** I have been helping with ceramics in the Girl Scout program. This summer we would like to do one project involving firing the pieces Indian fashion. Can you tell me how to do this?—R.O.L., Green Bay, Wis.

The American Indian method of firing pottery was to place the pieces (without glaze) in an outdoor pile of wood-chips, ashes and cow dung. The pile was ignited and allowed to burn and smoulder until all the wood was consumed. It then cooled off its own accord. This treatment produces a very soft bisque at best.

**Q** It seems I cannot get slip where I live. I have two large kilns and I would like to make my own slip. Can you tell me how to do it? Can I just add water to clay?—Mrs. J.S., South Schodack, N.Y.

I don't know of any place in the United States where you can't conveniently get a high-quality, commercially prepared casting slip. Slips are very tricky to make. If you haven't had

*Continued on Page 35*



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# Itinerary

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WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

**WHERE TO SHOW**

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**FLORIDA, TALLAHASSEE**  
October 16—30

The Ninth Annual Show of Florida Craftsmen; Fine Arts Gallery, Florida State University. Media includes ceramics. Jury. For details, write Fred W. Metzke, Jr., Arts Education Dept., Florida State University, Tallahassee.

**ILLINOIS, ROCK ISLAND**  
October 16—18

The first "Exposition Creative," by Rock Island Park and Recreation Department, at the Hauberg Civic Center. Media: Arts and crafts. Noncompetitive; sales allowed. Registration fee: \$3. For details, write Dorothy Kollmann, Assistant Director, Hauberg Civic Center, 1300-24th St., Rock Island.

**KANSAS, LAWRENCE**  
November 8—December 4

The Sixth Annual Kansas Designer Craftsman Show at the Union Building, University of Kansas. Open to residents of Kansas and Greater Kansas City, Mo. Work eligible: ceramics, jewelry, silversmithing, enameling, textiles, furniture, sculpture and mosaics. Deadline: October 28. Fee \$3; prizes; jury. Write to Marjorie Whitney, Department of Design, University of Kansas.

**MINNESOTA, ST. PAUL**

November 15—December 23

"Fiber, Clay and Metal" competition for American Craftsmen sponsored by the Saint Paul Gallery and School of Art. Accepted pieces will tour. Open competition in ceramics, metal, jewelry, weaving, decorated textiles, wood and enamels. \$2,500 in prizes and purchases. Juried show. Deadline for entry: October 15. Entry fee. For further information write to Fiber, Clay and Metal, c/o The Saint Paul Gallery and School of Art, 476 Summit Ave.

**NEW YORK, BINGHAMTON**

October 5—November 1

Regional Art Exhibition, open to artists within an 80-mile radius. Media includes sculpture. Fee: \$2 first entry, \$1 each additional. Deadline: September 20. For details, write: Mrs. Keith Martin, Roberson Memorial Center, 30 Front St.

**OHIO, YOUNGSTOWN**

January 1—31, 1960

The 12th Annual Ohio Ceramic and Sculpture show, open to present and former residents of Ohio, Butler Institute of American Art. Media: Ceramic, sculpture, enamel. Entry fee: \$2. Deadline for entries: December 13. For blanks, address: Secretary, The Butler Institute of American Art, 524 Wick Ave., Youngstown.

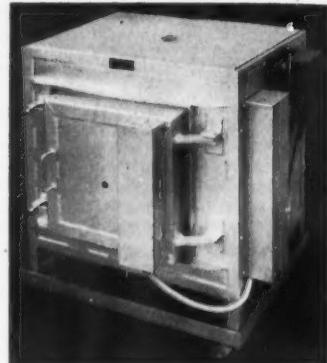
**WISCONSIN, MILWAUKEE**

October 15—November 15

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*Continued on Page 12*

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All the many, many friends of enameling are using mostly *opaque* enamels. Oh! They use transparent enamels too. The advanced groups have learned to combine both, opaque and transparent, for a result that is a great part of the reason why enameling is an art.

We all know that there are translucent enamels also, or opalescent as we call them. They are not used much though—as beautiful as they are—and I think I know why. They have not been promoted much. Handbooks on enameling seldom bother with them, so—little is known on how to use this type of enamel. The name *opal* will suggest to you the quality of something shimmering, pastel-ish and cloudy; not quite transparent and not quite opaque, but very jewel-like.

If that is what you visualize, when you think of opalescent enamel, you are so right! Because, you see, that is what it is. The shimmering, cloudy pastel tones—that is the advantage of the opals. But this very quality can become a disadvantage, if they are not used right.

An enamel piece, done exclusively with opals, unrelieved by stronger color values, can become quite flat; as a painting, done in pastel tones only, will look flat and even a little corny. Do you remember the paintings of Marie Laurencin? Her charming pastel females? And the dark eyes in their pastel faces? Now—what would these paintings look like without these dark areas she put on her canvases with such skill?

I do not wash the opalescent enamels, ever—even when I put them over foil—and very, very good they look over foil, gold or silver. I have done rings and pins and necklaces, enamel parts in intricate silver settings, and the enamel parts completely covered with foil with only white opalescent enamel over it. This gave a very handsome effect. It does not, of course, fake a real opal! It looks like enamel, but a very jewel-like enamel it is.

Opals come in all the colors you can dream of. If you cover a whole surface with foil, as a background for a colorful design, then add some bits of regular opaque or dark transparent color, you will get something to make you feel proud and happy with a new enrichment of your palette. The heavier color values can be achieved in still another way and easier it is, too, for the beginner. Hail our dear standby in such cases—overglazes! After the design has been fired, use them over it as outlines if you want to, or shadings, or parts of the design—the “almond eyes in the pastel faces” of your paintings.

Painting! There is something these opals can do which I find very exciting. This is for the painters within our group of enamel-enthusiasts. When I hit upon that idea two years ago, “I could have danced all night.” One can underpaint of a sort! For the sake of the nonpainting craftsmen—underpainting is the art of enhancing the colors of a painting by first covering the canvas with colors which later are either covered completely with the final

*Continued on Page 35*

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**CM'S Pic of the Month:** This ten-inch high sculpture is made of solid glass. Called "The Little One" it was made by sculptress Edris Eckhardt using a technique that she developed. The piece was first carved in beeswax and then a mold was made using the lost wax method. Molten glass was poured into the mold to produce the piece you see here. There is an extremely tricky expansion problem—the mold and the glass must match each other exactly; she developed formulas for both. Several colors of glass were poured in: the piece goes from crystal at the face and head to amethyst, aqua and finally deep blue at the base. Translucent in quality, standing 10 inches high and about two inches thick, it has tremendous power with only a small amount of back lighting. A Cleveland sculptress, Miss Eckhardt has been working in glass for several years and recently discovered the Egyptian gold-glass technique for which she has received international acclaim plus two Guggenheim Fellowships. In addition an article on her work was distributed to 83 foreign countries by the U.S. Information Agency and also was described over the Voice of America, reaching an estimated 1½ billion people.

# Suggestions

from our readers

## Use Old Slip To Make Grog

To make grog, use slip which has dried and soaked until softened, or slip which is too dry to restore to casting consistency. When slip is of the proper hardness, push thru window screen, dry, crush, fire and sieve to grade.

—Malcolm Lewis, Billings, Montana

## Studio Sign Maker

Use "roll-on" deodorant bottles which have been washed and filled with slightly thinned poster paint to make signs around the studio. These make an excellent "brush"—no drip, no spilled paint and no brush to wash.

—Flora Schmidt, Aurora, Colo.

## Pilot Light For Soldering

I find the pilot light on my gas range makes a very good soldering heat for applying findings to enameled copper jewelry. The heat is concentrated in a small area and is easy to use.

—Mary R. Perrey, Baltimore, Md.

## Repairing Bare Patches

When glaze draws away from a ceramic piece in firing leaving an unsightly bare place, I use my finger and rub some of the same glaze into the bare spot. I let this dry, then brush more glaze around the general area and refire. This gives a smooth, even glaze job with the desired results.

—Mrs. L. R. Drury, Albany, Ill.

Continued on Page 13

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Continued from Page 8

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The Fifth Annual Ceramic Show, by The Great Central Ceramic League, at Graeme Hotel, 3400 W. Washington Blvd. Demonstrations, exhibition and competition. Admission, 50c.

#### ILLINOIS, ROCK ISLAND

October 10-11

Mississippi Valley Ceramics Show, at the Masonic Temple. All booth space already sold; room only for single entries. A finished-articles show; two divisions—one for professionals and one for hobbyists. Also a children's division with three age groups. For details, write Mrs. Lu Jahn, Farmhouse Ceramics, Rt. 2, Milan, Illinois.

#### MASSACHUSETTS, BOSTON

September 18-20

Second Annual Ceramic Show sponsored by the New England Chapter, Ceramic Leagues, Inc., at Horticultural Hall. For details, write Paul Anderson, Jr., Program Mgr., 65 Middle St., Woburn, Mass.

#### NEW JERSEY, EATONTOWN

October 8-10

Second annual Monmouth County Ceramic Show, with nine county studios participating; at the Parish Hall of St.

James' Church. Jury; ribbons and a Best of Show award. Entries limited to residents of Monmouth County; pieces not more than a year old and that have not won previously.

#### OHIO, CLEVELAND

September 22-26

Fourth Annual Hobby Show, by the Ceramic Hobbyist Guild of Greater Cleveland; in the auditorium of the May Company, downtown. For details, write: Mrs. Julia Price, 4183 East 146 St., Cleveland.

#### OHIO, CLEVELAND

November 14-15

Fourth Annual Ceramic Hobby Show, by the West Shore Mud Hens of Cleveland; at the Saddle Inn, Avon Lake. Entries: All classes of ceramics, mosaic, molded glass, china painting, enamels, and ceramic and enameled jewelry. For details, write: Mary S. Williamson, 22625 Westwood Dr., Fairview Park, Ohio.

#### TEXAS, WACO

October 6-10

The Annual Show of the Central Texas Ceramic Association, in conjunction with the Texas Fair; in General Exhibits Building, Fairgrounds. Mrs. Richard Bordonsky, show chairman.

### WHERE TO GO

#### CALIFORNIA, LOS ANGELES

November 14—December 6

British Artist-Craftsmen, Smithsonian Institution Traveling Exhibition; at Art Department, University of California.

#### CALIFORNIA, OAKLAND

September 18-20

Fourth show, sponsored by Ceramic Associates of Central California; Oakland Exposition Building, 10th and Fallon Streets. Theme: "Ceramics with a Personality."

#### D. C., WASHINGTON

through September 25

The Seventh International Exhibition of Ceramic Arts; at the Smithsonian Institution, Natural History Building at 10th and Constitution. Categories: pottery, enamels, glass, sculpture.

#### FLORIDA, GAINESVILLE

October 4-25

"Midwest Designer-Craftsmen," Smithsonian Institution Traveling Exhibition, University of Florida.

#### FLORIDA, JACKSONVILLE

through September 22

"National Ceramic Exhibition", Sixth Miami Annual, Smithsonian Institution Traveling Exhibition at the Jacksonville Art Museum.

#### GEORGIA, COLUMBUS

October 1-22

"Contemporary Indian Crafts," assembled by the Bengal Home Industries Association in Calcutta for circulation by the Smithsonian Institution Traveling Exhibition Service; at Columbus Museum.

#### INDIANA, TERRE HAUTE

October 4—November 1

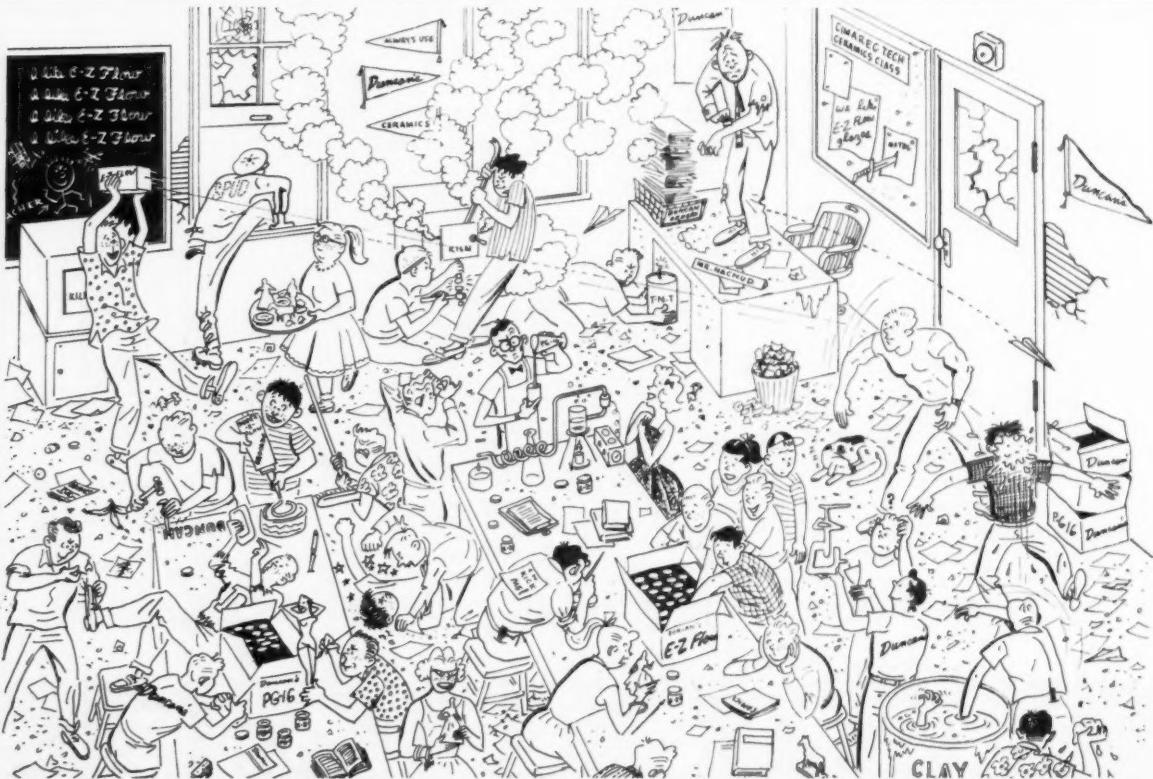
"Fulbright Designers," Smithsonian Institution Traveling Exhibition, Indiana State Teachers College.

#### MICHIGAN, BLOOMFIELD HILLS

through September 21

Student work, annual exhibit, Cranbrook Academy of Art Galleries.

Continued on Page 36



For information on any of above materials, write DUNCAN'S CERAMIC PRODUCTS, Inc., 4030 N. Blackstone Ave., Fresno 3, Calif.

## Suggestions from Readers

Continued from Page 11

### Telephone Tiles Serve Multiple Purpose

Potters are constantly experimenting with glazes. To add extra fun to the task, I model little face tiles that resemble my friends, exaggerating their personal characteristics. These tiles are used for my glaze experiments, renewing and changing as occasion requires. I have a peg-board and when I peg up my new faces I add the appropriate numbers and names underneath. This board is kept on the wall right by the telephone and is attractive besides being a conversation piece for guests.

When I wish to duplicate a glaze, I go to my peg-board, find the code number on the reverse side of the face and look for the glaze formula in the notebook kept for this purpose.

—Rosalie Eldridge, Langley, B.C.

### Unique Props

Don't throw away those triangle stilts that break occasionally in your kiln. Instead, stick them upright into a bit of clay. Let them dry, and fire them when you have a kiln load ready. You will find them useful for hanging things to be fired on, and as props for small odds and ends.

—Mrs. Lou Houle, St. Louis, Mo.

### At Ease!

I have devised what I call a "Hand Setter" to cut down on the number of plates broken while decorating (especially by students). This is used as a rest for the hand when doing detail work and is made of wood, with felt on the bottom and the top hollowed out to fit the hand. It has reduced the danger of broken edges on the plates and also makes decorating a pleasure by raising the hand to the level of the plate.

—Esther S. Bosnik, Emporium, Pa.

### For Enamel Jewelry—Keep It Clean

When counterenameling the backs of earrings or cuff-links, dip the head of a metal thumbtack into the gum solution that you are using for a spray. Place the wet thumbtack head down on the piece and dust your enamel right over the entire back. A pair of tweezers easily removes the thumbtack leaving a clean neat circle for soldering on your findings.

—Mrs. Ruth Lutman, Leetsdale, Pa.

### Eliminate Bothersome Flaking

As a plastic bag of clay is used up, dry flakes of clay form inside the bag and fall into the moist material. This nuisance can be completely eliminated if the clay first is placed in a cloth bag; then into the plastic.

—Edward W. Thiel, Oshkosh, Wis.

### For Fine Lines

When doing cartooning or fine-line work thin your one-stroke underglaze slightly and use it in a Wrico lettering pen on bisque. Fire again to set the color before glazing.

—Mrs. B. G. Swan, Houston, Texas

### Coil Joining—Smooth and Easy

An easy way to join coils when hand-building, is to make a V-shaped notch in one end of the coil and fit the other end into it (something like a snake taking a bite of its own tail). Then smooth the joint with slip. I find it doesn't take as much time to do this as lapping over and smoothing out the hump.

—Mrs. Lou Houle, St. Louis, Mo.

### Dollars for your Thoughts

CM pays \$1 to \$5 for each item used in this column. Send your bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14, Ohio. Sorry, but we can't acknowledge or return unused items.

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## Letters

Continued from Page 6

Now, I would like to ask you how come you are also mind readers? How could you know that I badly needed the article "Beginner's Throwing Faults" by Mr. Burkhardt? Thank you so much, and for the excellent pictures. Maybe more before long? I seem to have a multitude of beginner's faults! But I'm not discouraged; only I should have started 20 years earlier!

Is Tom Sellers doing a book? Please tell him to hurry. My poor CM's are taking an awful beating from my constant reference to his throwing articles. I have lots more bouquets for you, but I will hoard them. You just don't need to be buttered up too much at once.

Lois KNOX  
Seattle, Wash.

### WANTS COUNTER COPIES

# I just love your magazine and don't want to miss a single issue. Please send information on counter copies. I have two classes and could use 12 each month.

Mrs. FORREST HOGAN  
Owensboro, Ky.

### CM TO THE BULLETIN BOARD

# At last! An article that really helps us here in the junior high schools. Robert Burkhardt's article on "Beginners Throwing Faults" [May] is perfect. The cut-a-way pictures tell the story; even to those who cannot read English.

Is it possible to get a set of tear sheets . . . I would like to mount the article for permanent display . . .

BERNARD GREENFIELD  
New York, N.Y.

### CHRISTMAS IS COMING

# Thank you kindly for [forwarding the tear sheets of the article] "Xmas Angel Candle Holders," by Kenny, [from the November 1954 issue, now out of print]. You were most kind . . . Please include out-of-print articles in future issues once in awhile. All of your material is interesting and informative enough; it can always be repeated.

Mrs. GORDON CLARK,  
Penticton, B.C.

### APPRECIATION FROM CANADA

# Some time ago I began a series of articles on famous contemporary potters for the quarterly bulletin of the Handcraft Division of the Nova Scotia Government.

At the outset, my knowledge of the technical aspects of pottery was very limited, indeed it has continued regrettably deficient. I approached the business of writing the articles from certain criterion of art criticism.

I confess I am more concerned with form and surface treatment than I am with permeability or function and this is understandable since I have become captivated by ceramics as an art form.

Your magazine has been most helpful in acquiring a knowledge of the artist potters in the United States and has been responsible in a great measure for the attitude I have developed towards American pottery.

The attached article is rather a breaking of the bias that spurious opinion had

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FIRST OF A SERIES

# The LIVELY ART of Earthenware

by KARL MARTZ

PROMPTED by many reader requests for regular information on earthenware, CM editors asked Karl Martz if he would share his experience in red clay with you—even though we knew he was an extremely busy man.

Karl teaches full time as associate professor of fine arts at Indiana University. In addition he makes pottery at a rapid pace, submits to many shows each year and wins more than his share of awards, and he frequently serves on juries. These

activities, of course, are apart from his responsibilities at home. Karl is married and has two sons about to outgrow their teens.

But the old adage, "ask a busy man if you want a job done," holds true. Of course Karl accepted the challenge.

We will refrain from offering any of his thoughts on earthenware or on potting in general. He does that quite adequately for himself—as you will learn in this issue and in the many to come.—Ed.

EARTHENWARE has long been my favorite craft, perhaps because all my early work was done with the red clay. I was schooled largely in earthenware and for seven years I was a studio potter producing earthenware. I continue to work in it, but I also produce stoneware.

So I am beginning this series of articles with the anticipation of much pleasure in the months to come. I speak directly to those makers of pots who, like myself, are forever curious about the ways of clay and fire; and to whom I hope my experiences can be useful.

I am reluctant to drag out the old question, "What is earthenware?" because there is no specific answer and because the pots are the central issue, not the name given them. About the best that can be said is that, for maturity, earthenware does not require as much temperature as stoneware

and that it may or may not be more porous than stoneware. However, glazed earthenware that is not watertight is either due to a poor matching of body, glaze and temperature or to an intentional selection of some other characteristic at the expense of watertightness. It is not inherent in the material!

Conversely, high temperature is no guarantee of watertightness. I have a cone-10 salt-glazed pitcher which seeps water, thereby demonstrating improperly matched body, glaze and temperature even at high fire.

These words, *earthenware* and *stoneware*, inherited from a simpler day, are no longer adequate for the fine distinctions we need in designating the many different kinds of bodies in use today. About all they indicate is a temperature dividing-line somewhere in the neighborhood of cone 5.

What is fired below cone 5 is gen-

erally called earthenware and what is fired above is generally called stoneware. Even this is subject to differences of opinion and certain exceptions. Really, the name is not important. Whatever the temperature—the skillful, sensitive use of the material is the prime consideration.

All pottery making is a compromise of some sort. In earthenware we concede some strength and durability for the advantages of an easier fire and a more colorful effect. The ancient Peruvians had no wheel so they made sculptural pots—sometimes a portrait head with a spout on top. The classical Greeks produced, at around cone 07, some of the most precisely controlled and painted forms in history. Fifteen centuries later, the Sung potter was intent on exploiting the sensuous qualities of high-fire materials. Some of these ancients were probably unaware of any element of compromise but today we cannot help but take cognizance of it. We are heir to countless technological advances; to easily obtainable, industrially produced materials; and to much labor-saving equipment in our studios. All this gives us great freedom in choosing our particular kettle of clay.

Each potter can consciously select his preference after carefully balancing the importance, to him, of such

*Continued on Page 34*

## A CHAT WITH

# Eckhardt.....

## ON HOLLOW-BUIL

THIS IS A project for the mature. A child might be started hollow building at the age of 12 doing a simple vase for which a sketch had already been prepared, but it should be kept *extremely* simple—like a cylinder. Perhaps at age 14 or 15 he might do something like a simple bird or a fish.

A student should not do a complicated figure until he has had experience with carving and modeling and considerable experience with the human figure. He must feel confident about human forms and understand the language of simplicity. He must know how to complete an object in a highly stylized form.

This takes the kind of mature judgment that adults have rather than the quick impulsive quality that you find in children. So—hollow building is an art form that is for the mature, not only in clay-working experience but for the mentally mature who are capable of reasoning and establishing forms that express their own thoughts and given needs in relation to the medium.

Since this is a rather serious work, I will not present it in a step-by-step, how-to-do-it fashion as I have in other CM articles. Instead I will “re-create” a piece of hollow-built sculpture I made for a church in 1955. [It won an award for sculpture at the Cleveland Museum May show that year—Ed.]

To do a sizable hollow-built sculpture with flat wide strips of clay, I need four scale working drawings and a small carved clay model. The model

is made in some convenient ratio to the finished sculpture such as one-half, one-third, or one-fourth of the size.

This small carved model should be a strong statement of great simplicity—no detail. The drawings should be made with heavy crayon outlines on newspaper—two sides, a front, and a back. They are tacked to the wall in front of me as I work on the full-scale model, and the small carved model is always within easy reach for reference.

The clay body is especially important. The clay must be able to absorb moisture and stay in a good working condition for quite a long time.

Here are two recipes for clay bodies for this kind of sculpture. Either of them will work excellently.

### BODY 1

Jordan Clay	40%
Pink Fetzer Clay	50%
Fine Grog	10%

### BODY 2

Jordan Clay	50%
Grefco Fireclay	34%
Fine Grog	15%
Bentonite	½%
Iron Oxide	½%

Before starting to work on a finished sculpture, I first carefully study the scale model. The masses and movements have been indicated in the model, but details are left out. These are for the artist to solve when he gets into the finished project. This is what gives freshness and vitality to finished work.

I study the views of my drawings and I use them to check my measurements—but only loosely. This will help me in my building, keeping the

piece from getting out of control and enabling me to know at all times where I am and where I am going.

I turn the small model upside down and receive a sense of interior shape and mass. I learn what the bottom looks like in form. This gives me a sense of dimension. I see that the bottom is going to be a long, loose oval. From my drawings, I know the length of my oval; I know its width at the widest point; I know that it diminishes toward the front where the feet come in. From time to time, I will measure the figure with a ribbon or string; in this way I will know approximately what size clay strip to use.

Knowing all of these things will help me build with trueness and with rapidity.

I always start with sufficient strips all rolled out in advance. If I see that I cannot use all of them in a single working period, I cover the extra ones with a sheet of plastic which keeps them in good working condition for the next session.

I roll the clay with a rolling pin, but not with guide sticks as I do not wish a constant thickness. I roll thicker strips for the bottom section and thinner ones to be used toward the top.

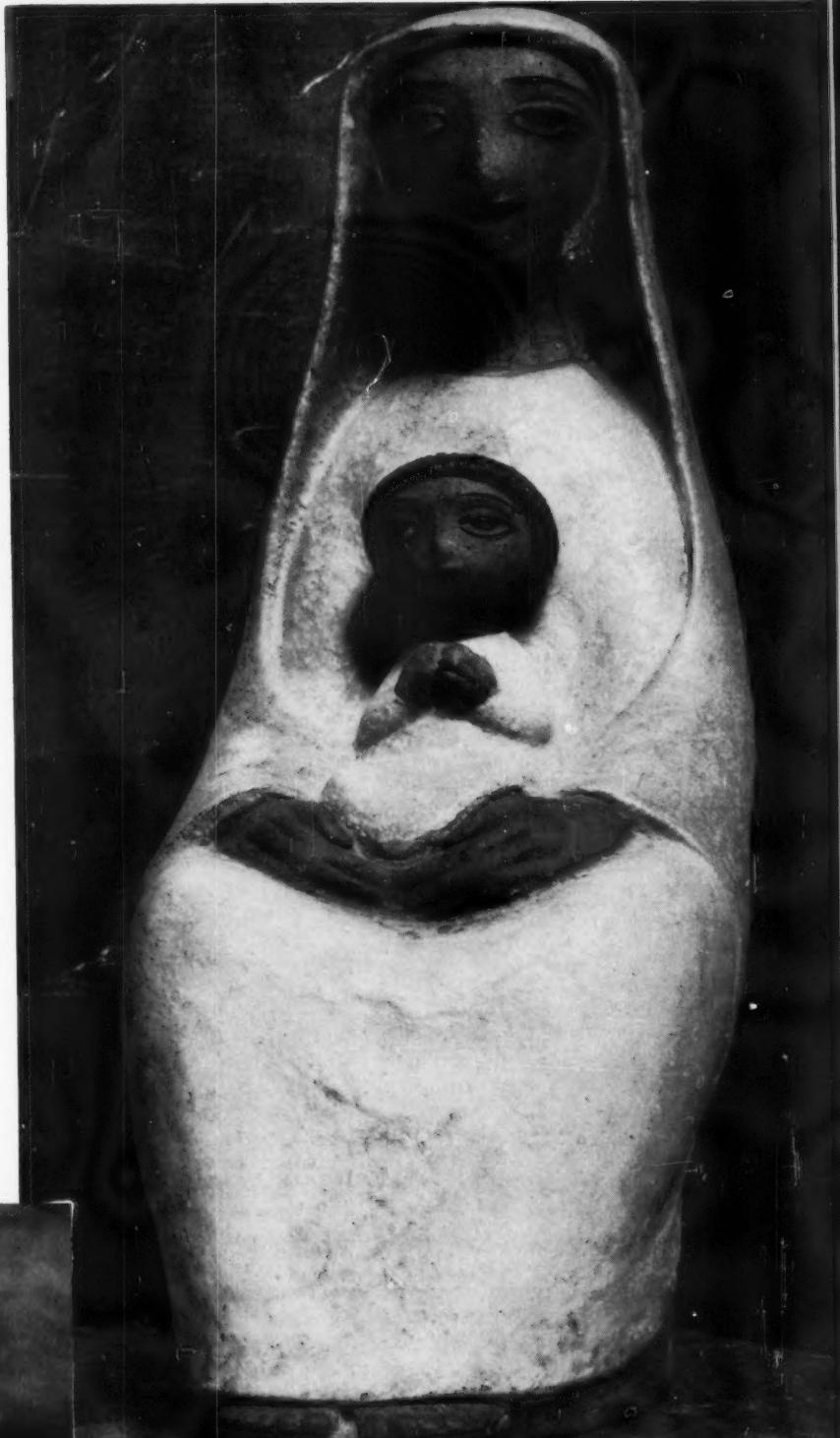
The first strip will have a cross-section brace inserted. This is always useful because it keeps the figure from spreading too much in the initial stages of the building and makes a strong base for the finished work. When adding the additional strips, the clay is all worked together with an up-and-down movement making sure the pieces are truly united.

# SCULPTURE

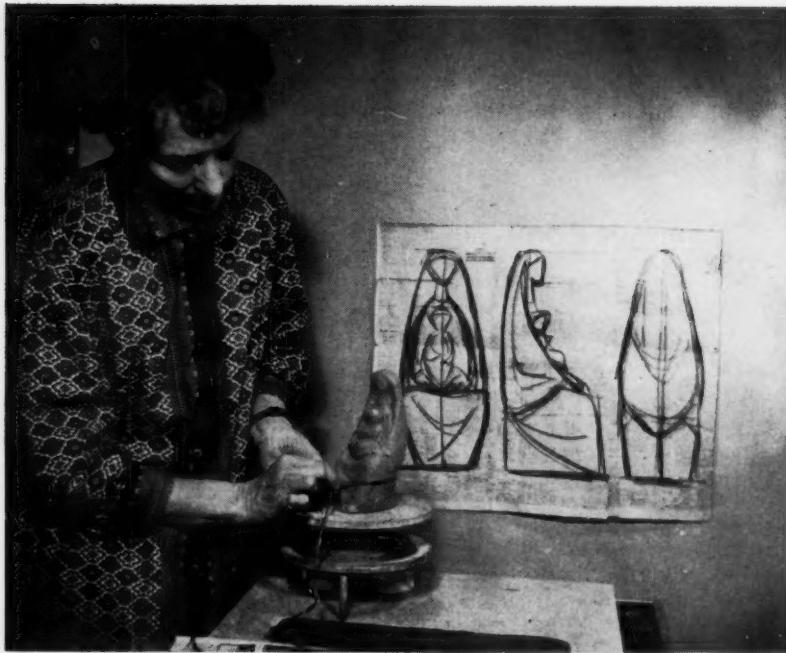
After building about halfway up to the knees on this figure, it would be wise to stuff paper inside particularly if you intend to continue building while the clay is fairly soft and plastic. The most desirable way to work, however, is to build it approximately this far—or where there is a stress point—and then let it set up and harden before proceeding. The top surface, however, should be covered with a strip of plastic so that it will remain soft and moist.

At this point I would take a paddle or ruler, or even a board, and beat the work into the desired shape. In getting it this far, you will sometimes find that the clay has stretched and bulged. The clay can take a great deal of beating which makes it very

*Please turn the Page*



"WOMAN OF NAZARETH" won an award at the 1955 Cleveland Museum May Show. Nineteen inches high, it is glazed in a white matte with turquoise flecks. The faces are natural buff with added manganese. Red iron oxide stain was used for hair, eyes, lips, nails and sandals. At left is the one-third model, devoid of detail.



**EDRIS ECKHARDT, INTERNATIONALLY KNOWN SCULPTRESS,  
RE-CREATES A HOLLOW-BUILT SCULPTURE FOR THE CM CAMERA.**



2



6

## HOLLOW-BUILT SCULPTURE

*Continued . . .*

solid—certainly desirable.

If I find that there is a point that needs to be stretched out or in, I use my hands—one inside and one outside the hollow mass—and work on the form. This can be done even when the clay has gained leather hardness. It will still be pliable so that it can be stretched, but it is no longer sloppy so that it mashes down.

While waiting for the clay to become firm, I usually take the time to put in a few guide lines that will be helpful in establishing my composition. On a summer day, or if you are working outdoors, your work will just about keep pace with your atmosphere. It is important, however, that you don't hurry at this point, if you can avoid it!

On this particular piece, when I get up to the baby I have to watch the side view or profile view of both the model and the paper sketch very carefully. This gives me the depth of my composition and is an extremely important part of it. So I check at this time from both sides for the

depth and I bear in mind that I can stretch the clay in or out if the composition requires it. It is always possible also to add a little clay—for instance, for the hands.

I will stop to check again with the sketch and model to establish the top of the baby's head because this is a crucial point in the composition. I also rough it in by drawing the outline of the baby's form. There will be quite a bit of evaluating going on at this point and rightly so because it is vital to the composition. More newspaper will be going in here because this is another place in fast-going where there is likely to be sagging or distortion.

As I build up into the neck, I cut in two small V-shaped darts so that I can bring the clay in sharply at those points. The next step would be to finish this completely and to leave the entire mass firm up until it is of equal dryness throughout. Then I would take a paddle or stick and start beating in my large simple planes.

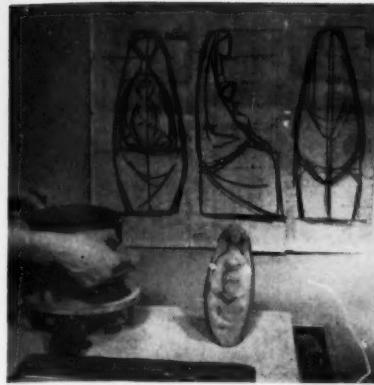
After the planes are well established

and the clay beaten in flat, I draw all over the figure and press it from the outside. I also do some engraving. There might be places like the hands or the head where I will do a little filling in with soft clay.

No doubt you will wonder about size. On the original piece, the scale was three to one; in other words, my finished piece was three times the size of the small model. For this demonstration, however, I worked with a two-to-one ratio so that the work would go more quickly for the photographer.

Some sculptures will need crossbar braces. The braces are made of the same thickness as the clay walls. They will be needed in very large, extremely tall sculptures or shapes that spread out to a great shallow width. I find that not only does this preserve the shape of the figure while building, but it also makes it much stronger. The larger the figure is on the interior, the more crossbar bracing I consider in the actual building.

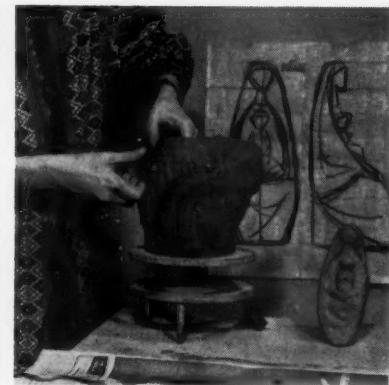
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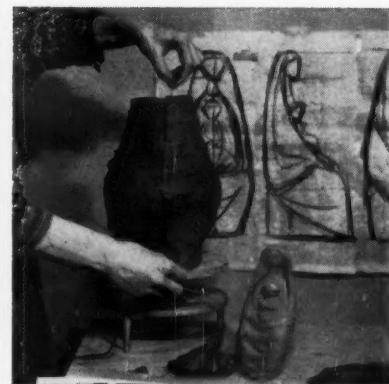
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12

A SCALE model has been carefully studied so the clay building can be done with trueness and rapidity. Simple sketches of front, side and back are in constant view. "A grogged clay with good working properties is essential," says Miss Eckhardt, "otherwise the project is hopeless!"

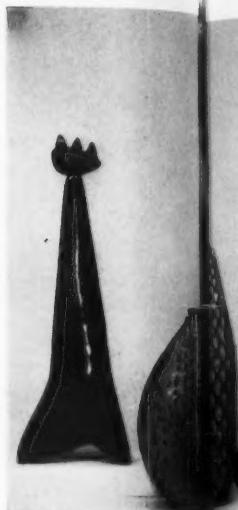
STRIPS were rolled in advance. Here (2,3) the first is measured, then cut and the ends joined. A cross brace is set in for strength (4) and building continues; constant measurements keep the piece in control. (5) The clay strips are stroked together with thumb and forefinger, inside and out.

CONSTANT accuracy is maintained on the form (6). To facilitate faster building, crushed newspaper (7) is stuffed inside. More measurements (8,9) locate crucial points like the top of the baby's head. As the piece takes shape, forms are sketched in (10); paper added (11); more building (12).

WHEN THE clay has set up the shape is beaten with a paddle to firm up the silhouette. The upper section will be closed by cutting in V's. This is as far as the camera demonstration was taken. You will notice the value of the drawings in facilitating sureness of building—even in this quick "sketch."



"VALHERIES." The horse is white blending into beige, with red undertones. The figure is black engobe with dull red glaze. 24-inches long.



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THIS IS FOR THE MATURE; NOT ONLY IN CLAY EXPERIENCE  
BUT IN YEARS; FOR IT REQUIRES THE SOUND JUDGMENT OF ADULTS.  
NOT THE IMPULSIVE QUALITY YOU FIND IN CHILDREN.

## HOLLOW-BUILT SCULPTURE

*Continued . . .*

In treating these hollow-built figures with glaze use the simplest treatments. Very often engobes or matte glazes are used, or combinations of both; rarely gloss glazes. There are times that if a gloss glaze is used to give highlights, the rest of it is acid-etched to give it a low key or less light-reflecting surface.

The point I would like to stress particularly is the extremely simple drawing and the simple model. Also, the finished piece is simple. There is

no great detail and there are no fussy folds in the drapery. This sculpture has an integrated strength which can only come about through simplicity and a pulling together of all forms. If, however, this was modeled so that finger joints and nails and a lot of extraneous folds were introduced it would weaken the piece considerably as a solid composition.

The empathy which we feel in the relationship between the mother and child would be somewhat destroyed by the excessive detail. They are

"grayed in" so that they appear *solid* and *inseparable*. This is the sort of feeling that I wanted to give.

On all hollow building, whether you are doing vases, birds, figures, heads, etc., simplicity—the kind of simplicity that you find in a good carving—is the type of line and form that you should try to achieve. Forget all of the nervous detail and rapid action that you find in modeling and settle for the dignity and simplicity of "carved" sculpture for your hollow building. •



"RABBIT." This was done by a 16-year-old student. "Keep forms simple for children."

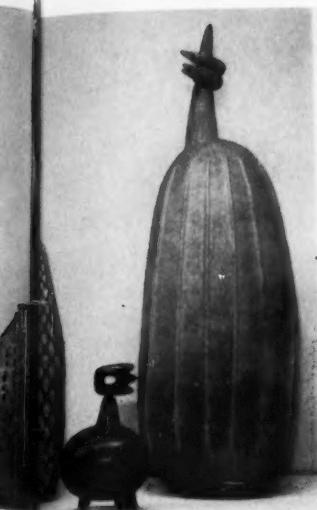


Photo: Cleveland Museum of Art

"GROUP OF FIVE POTS." Made by Cleveland potter Leza McVey, they took a special award at the Cleveland Museum. A similar hollow-building technique was used for these sculptural pots.



"INERTIA." The sloths are dull gray matte; the faces highlighted with pink glaze. The limbs are green. 26-inches high, it took an award at the Syracuse Ceramic National.

"SACRIFICIAL OFFERING." Soft white and gray mattes were used on the dress and bird. Manganese stain was used on the hair and eyes; iron oxide on the lips, nails and sandals. (Note part played by texture.) 19-inches-tall.

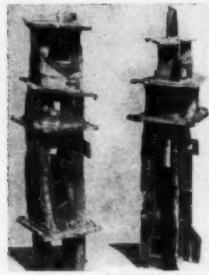


Photo: Cleveland Museum of Art

# Strictly Stoneware

## Some Comments on Modern Pottery

by F. CARLTON BALL



SUE SHRODE



HARRISON MCINTOSH



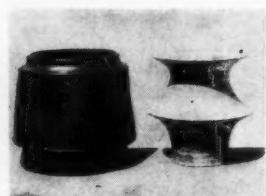
WIN NG



DANIEL RHODES



BETTY FEVES



ROBERT TURNER

IN WHAT direction is modern pottery going? That is the question!

One source for an answer is the Scripps College 15th Annual Invitational Ceramic Exhibition which was held earlier this year. Imaginatively installed by visiting professor Paul Soldner, it suggested several directions—with the most emphasis upon *Expressionism* in ceramics.

On the installation of the exhibition, Soldner said: "Because it was our desire to present an exhibition which would reflect a comprehensive picture of ceramics in the United States, we tried to select some of the leading ceramists representative of the various ceramic trends, traditions, and philosophies. Therefore we purposely invited fewer people than in the past, but promised to exhibit a concentration of six examples of their work, a sort of small one-man show of each artist."

This grouping together of the six pieces of each artist's work was an excellent idea enthusiastically received by the artists and their public. It was a relief from the customary mixed arrangements imposed on the public by museum directors. This Scripps Show was put on by craftsmen for craftsmen which gave the gallerygoer a clearer

picture of the craftsman's work. It respected the intelligence and taste of the public in that it let the observer do the judging of the artist's work. At the same time each artist chose his own work and he alone was responsible for the impression his work made on the public. There was no jury to shield the artist, and no museum personnel to screen the public from the craftsman and his ideas.

The exhibition included excellent work in enamels, stained glass and ceramic sculpture as well as a large number of pieces of pottery. The majority of the pottery was unique in design veering far from the traditional or standard shapes of pottery. It emphasized the decorative function of pottery sometimes to the exclusion of any other function. These pieces also emphasized the artist's individual expressions. These more unusual and perhaps in some cases weird ceramic forms are illustrated here with personal comments. Space does not allow for a full representation of all the excellent work. Of the pottery exhibited, the excellent more traditionally styled pieces were done by the Dean of American potters, Henry Varnum Poor, and Marguerite Wildenhain. The recent trend that reflects the Jap-

*Continued on Page 32*

SUE SHRODE'S stoneware forms, wheel-thrown cylinders, that have been slapped into square forms and assembled with slabs; good craftsmanship. The surface is partially glazed with a white and a brown-black dry matte glaze. These are pots that have become decorative symbols of buildings. Excellent individual expression in clay.

HARRISON MCINTOSH'S stoneware, beautifully made, sgraffito pattern with a satin cream-colored matte glaze.

WIN NG'S stoneware bowl was very novel, excellent showmanship, good craftsmanship, rather metallic in feeling. The aluminum, copper, and brass wire of

cobweb pattern was attractively done.

DANIEL RHODES' stoneware, glazed on the inside only. The center pot has light gray dry-matte glaze streaks on it; the two outside pots are decorated with engobes. The containers are oval in shape.

BETTY FEVES' ceramic sculpture, dark red rough clay, excellent craftsmanship with all the necessary elements to make an outstanding piece of sculpture with no unnecessary embellishments.

ROBERT TURNER'S stoneware, the dark pot has a soft black satin matte glaze and the other one an orange-yellow satin matte glaze, excellent craftsmanship.

# NEW IDEAS for OLD TECHNIQUES

by PHYL ALLEN

THERE COMES a time in the creative career of all ceramists when the hand building or wheel throwing of a pot is no longer a challenge. We all reach the point when we can pretty well achieve the form we start out to make.

The real challenge and excitement then is the form or purpose of the pot—perhaps a new idea or interest-

ing innovation. The piece shown here falls into this category.

Designed and made by Eleanor Cottrell, of Columbus, Ohio, the shape is one that she had successfully built on different occasions. The interesting innovation of incorporating the two copper tubes opened a whole new area of exploration and added wings to her creative fingers.

AS A PLANTER—the copper adds sparkle; and gives the ivy a foothold.



COPPER TUBES incorporated into the design add a touch of the "unusual."

The piece was made from sculpture clay—that is, a nicely plastic hand-building clay to which a good percentage of medium grog has been added. The grog of course is well wedged throughout (if the color of the grog contrasts with the clay, an extremely interesting effect is produced). The piece-by-piece building technique was used, small chunks of clay being added and blended in with the fingers until the general shape was constructed. The tall, vertical member had to be supported, during the building, by bracing it with chunks of clay, crumpled newspapers and other supports until it was firm enough to hold its own weight.

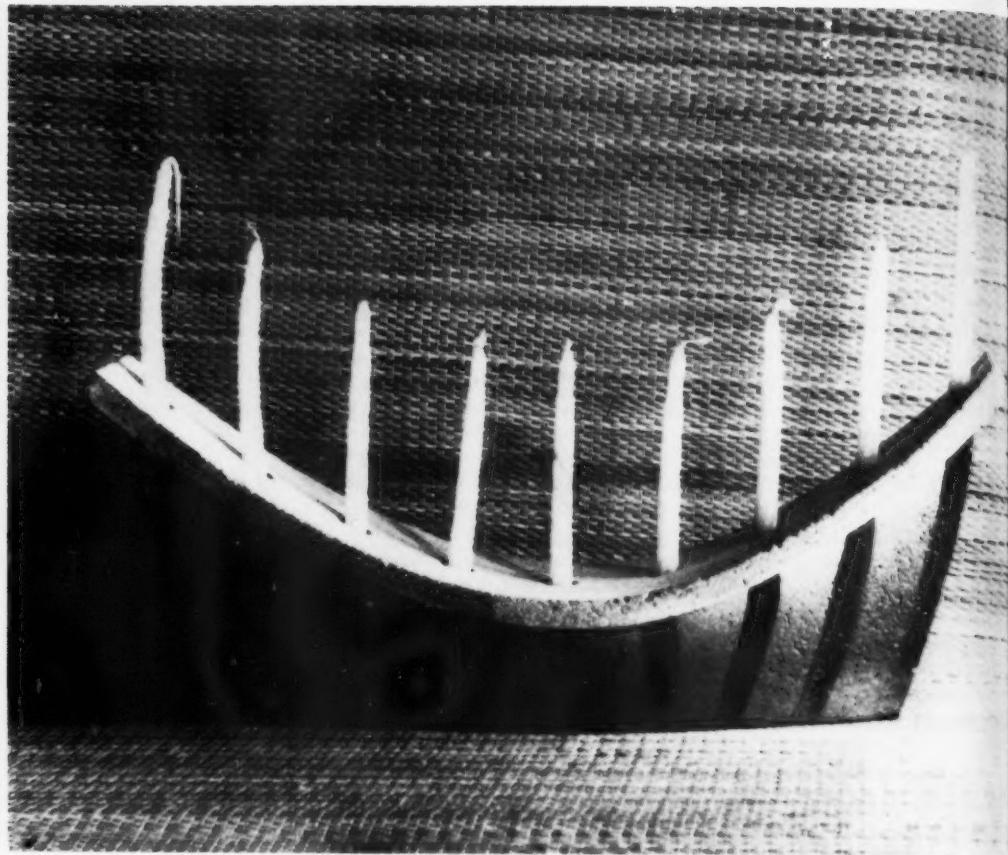
On the inside two small clay ledges were built up to hold the ends of the copper tubes. The holes in the vertical section were cut out before the piece became too hard and made large enough to allow for shrinkage.

When leather hard, the outside was roughened with a sawtooth blade. Then a dark slip (Barnard slip) was sprayed on; when dry it was rubbed off remaining only in the depressions.

After bisque firing a dark-brown matte glaze was sprayed inside and in the design areas of the outside. A white matte glaze was then applied outside, and the piece glaze fired.

Eighteen inches tall, the finished pot is handsome in its own right and particularly when used as a planter for ivy. "It lends itself to a variety of uses," says Mrs. Cottrell. "And it was fun to design and fun to make."

I can't think of a happier combination. •



by DIDIER JOURNEAUX

# **HAND BUILDING (is not only) FOR BEGINNERS**

**Many professionals prefer hand building;  
for the beginner, it offers the same  
chances of success—if he can take his time!**

HAND building of ceramics is inherently a slow process; that's why the wheel was invented. But it gives the beginner, if he can take his time and has close supervision, pretty much the same chances of success as the expert (and many experts prefer hand building). Like Sir Winston Churchill's canvas, a slab of clay does not hit back, but the wheel does. The beginner who still has to take his time at the wheel often has only a large puddle of slip to show for his efforts.

Naturally, hand building also has its limitations. After all, even in the so-called leather-hard stage clay is a very weak material. Lateral appendages will collapse if they are too big. By propping them you may trick them into drying without cracking, but even things that dry in one piece may still fail in firing. This goes especially for stoneware, which shrinks and be-

comes slightly plastic at peak temperature.

A clay object that can be built like a box offers the best chances of success as each side of the box braces the other sides. This still gives even the beginner a wide variety of shapes to choose from.

The candelabra demonstrated here offers a good sampling of the problems that have to be met in hand building.

Bear in mind that most of the troubles that beset the ceramist come from working on a clay structure in which some parts are drier than others—and some always are. So, the first thing is to gather enough clay to make the *entire* candelabra. To reduce warping and cracking, better use clay containing a considerable proportion of grog, a coarse material wedged into the clay.

Start with about 15 lbs of clay. This is more than you will end up with as much of it is lopped off when trimming the slabs to size. Wedge the clay carefully. If that is too much to wedge all at once, cut it into three lumps and wedge them about equally. Cut each lump 20 times to get the air bubbles out. Finally cut each lump into three pieces and take a piece from each lump to make three balls. Wedged slightly, those balls should have the same consistency. Wrap them in a plastic bag to keep them from drying.

This is the last trouble-free step of the operation. As you work on the clay it will dry more or less, and when slabs that are not equally dry are pieced together they are sure to warp to some extent and too often crack. Of course, the remedy would be to work in a room at 100% humidity, but then the *ceramist* would be likely to sag and crack up.

Good housekeeping has a large part in avoiding trouble and insuring the production of craftsmanlike work. The table you work on should be clean, smooth and flat; clay lumps and defects in the table mar the slabs.

Lay on the table, cloth-side up, a piece of fabric-backed oilcloth or plastic cloth at least 12 by 24 inches in size. The cloth should be dry and free of clay lumps, but clay dust of the color of the clay you are using need not be washed off. Lay two long strips of wood one-half inch thick along the long edges of the cloth.

One of the balls of clay, placed between the strips, is on its way to be-

coming the top slab of the candelabra. Roll the clay with a large rolling pin or a piece of gas pipe of large diameter, rolling both ways from the middle of the ball. Roll only in the direction of the strips, with the rolling pin extending over both strips.

The ball tends to roll into an oval-shaped slab, while you need a more-or-less rectangular one to start with. This shape may be approximated with less clay by beating the ball into a brick shape before rolling it.

To reduce the thickness of the clay the rolling pin must make the excess clay crawl forward, but the pressure anchors the clay to the fabric backing of the cloth. To release the slab, lift it at one end and at the other from time to time. The smooth side of the cloth cannot be used because clay sticks to it.

If the rolling pin gets damp or picks up clay wipe it dry, otherwise the clay will stick to it. If the oilcloth gets very damp, better transfer the slab to a dry piece. Rolling may be made somewhat easier by dusting the oilcloth and the rolling pin with clay powder; but hold this idea to a minimum as it is a messy procedure and is likely to cause other troubles.

The rough slab need not be bigger than 6 by 20 inches; and to make rolling easier you may trim off the excess clay. Use a fettling knife, which has a blunt, narrow blade. A wide blade drags the clay and a

sharp one is hard to guide and slashes the oilcloth.

If the clay turns out to be too wet or to lack uniformity, the slab may be folded upon itself and rolled anew. Rolling continues the mixing and drying action of wedging but does very little toward getting rid of air bubbles. They show up as rubbery blisters on the surface. Prick them with the knife or with the finger, add a pat of clay from the end of the slab and erase the traces with the finger. The rolling pin does not do it well.

Keep on rolling until the rolling pin rides hard on the wooden strips. The slab should then be one-half inch thick with a flat, smooth surface. Fig. 1 shows an oversize slab made before finding out just how much clay was enough to get by. Keep your fingers off the slab while working on it, at least until it has become *leather hard*. (This is a condition similar to that of army boot soles rather than kid gloves.) The clay then can be handled without being too readily dented but is still slightly flexible.

Unless you are working freehand, use a yardstick and the knife to scratch lightly a center line on the slab. Lay off a length of 18 inches on this line, and with the yardstick resting on the wooden strips as a guide use the knife to cut off the ends squarely. At the ends lay off  $1\frac{1}{4}$  inches from the line on each side to

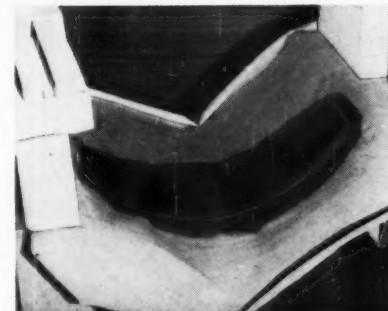
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1. A ROLLING PIN and two one-half-inch sticks, plus a bit of muscle, will give a slab of clay one-half inch thick.



2. A CURVED yardstick will make it easy to cut two curved sides.



3. A CANVAS hammock allows the cut slab to take on a sagged shape—and it's left there until it is leather hard.



4. THE SIDES are cut from another rolled-out slab using a length of wire nailed at one end as a "compass."



5. THE PIECES are left in a damp box until they have the same degree of dryness—leather hard.



6. A CLAY PLUG is set in the center and the ends brought together, canoe fashion, and joined using thick slip.

## Hand Building (continued) . . .

locate the corners. Then, at the middle, lay off  $2\frac{1}{2}$  inches on each side of the line to mark the widest point of the slab.

Shift the wooden strips around to the ends of the slab and lay the yardstick on edge on the strips. Place two heavy jars as shown in Fig. 2 at equal distances from the center of the slab. With one hand at the middle of the slab put a bend in the yardstick by pressing it against the jars. Shift the jars until the yardstick is lined up with the marked points on one side of the center line. Run the knife along the yardstick to cut the curved line along one edge of the slab. Repeat on the other side. Remove the excess clay trimmed from the four sides of the slab *but do not use it any more for this job* as it has become drier than the clay balls you set aside.

The slab should need no further cutting. Bring a smooth board to the edge of the table and slide the oilcloth, with the slab still on it, onto the board. Bring the board between two tables about 18 inches apart and anchor the ends of the oilcloth to the tables with bricks or other weights. Let the oilcloth sag like a hammock (Fig. 3) to give the slab a drop of about 3 inches. Let the slab dry to leather hardness.

Meanwhile roll another ball of clay into a slab about 6 by 16 inches to form one side of the candelabra. Trim one long edge straight to form the base. Scratch a top line parallel to the base 5 inches away from it, and a center line perpendicular to the base. Lay off two points on the base at 6 inches from the center line, and two more on the top line at  $7\frac{1}{2}$

inches from the center line.

Cut the slab on three sides along circles 11 inches in radius passing through the marked points. This is easily done with the knife made into a crude compass by the addition of a piece of wire or even a string looped around the knife and a nail driven in a board (Fig. 4).

Again slide the oilcloth carrying the slab on a board. This time, cover the slab with a second board having one edge overlying the base of the slab. Squeeze the boards between the hands, flip them over on a table, lift the top board and carefully peel the oilcloth off the slab. Place the bottom board carrying the slab in the damp box.

From the third ball of clay make a duplicate of the side slab. Then take the first side out of the damp box and let both sides dry together to the same consistency as the top slab. Also dry a half-pound lump of scrap clay.

When the side slabs are leather hard they may be erected side by side on a plaster bat by standing up the boards on which they were laid (Fig. 5). With the knife bevel the edges to be joined together to a thickness of one-quarter inch. Bevel the side that was in contact with the oilcloth. The side that was rolled by the rolling pin is usually smoother and should be on the outside.

Bend the side slabs gently. They will bend mostly near the middle, where they are narrower. Place the slabs against each other and check to see that they are bent equally. When placed in their final position they form a structure similar to the sides of a boat, three inches wide

at the middle, closer at the ends.

The side slabs lean outward because their ends join along sloping edges. From the hardened lump you set aside a while ago carve a plug and fit it between the slabs.

Score the surfaces to be joined with the knife so that they hold the slip better and somewhat interlock. Paint them with thick slip made from the same clay and assemble the three parts (Fig. 6). Press them together to squeeze out as much slip as you can. While slip is needed to glue together slabs which are too dry to stick by themselves it shrinks more in drying and is never as strong. In fact, slipped joints are always trying to pull apart.

Check the shape of the assembled slabs, they should be symmetrical from end to end and from side to side. Gently force the clay out with the thumb where there are dimples, and beat bumps down with a rectangular stick of wood (called a tappette).

The top edges of the side slabs are now sloping outward. Scrape them with the knife, a broken hacksaw blade, or an edge of the stick to make a good fit with the top slab. Release the oilcloth bearing the top slab, turn the slab upside down on one hand or on your knee, and gently peel off the oilcloth.

Check the fit of the top slab, which will have to be slightly rebent to match the sides. Make sure that the top slab is level from one side to the other. Score and brush slip on the surfaces to be joined (Fig. 7). Lay the top slab in place.

While the slip is still slippery, check that both ends of the top slab are

at the same height, extend from the side slabs the same distance, and are supported in their middle by the ends of the side slabs. Squeeze the excess slip out of the joints.

To lessen the danger of cracks reinforce both sides of all joints with thin clay coils. For convenience rest the candelabra on four pads of soft clay (*Fig. 8*).

Rub the coil back and forth with a modeling tool or a blunt bamboo stick, applying pressure to force it into the joint and knitting it with the slabs. Scrape off the excess clay with a sharp-edged stick.

Set the candelabra upright and lay a yardstick on edge across the ends over the center line scratched in the top slab. Sight vertically along the divisions of the yardstick to mark points on the center line from divisions  $1\frac{1}{8}$  inch apart on the yardstick. Poke the knife vertically into the marks and twist it to make candle receptacles. Enlarge the receptacles by forcing a bisque plug vertically into the holes (*Fig. 9*). Note that the receptacles, which are to hold the candles evenly spaced, have to be at different distances along the curve of the slab.

The top surface has been marred by punching the receptacles. Shave the surface with the stick, tilted so that one edge bites into the clay and slides along the surface like a carpenter's plane (*Fig. 10*).

If you wish to restore the surfaces to their original smoothness wipe them with a damp plastic sponge and rub them with a bamboo stick or a clay modeling tool. A good support for the candelabra during this operation is a ball of soft clay wrapped in a plastic bag (*Fig. 11*).

When the candelabra is bone dry it should not have warped visibly. In drying, clay that has been rolled shrinks more lengthwise than crosswise, but as all three slabs were rolled in the same direction they should shrink in perfect harmony. In other structures where slabs are assembled with conflicting directions of rolling some distortion may be expected.

When the candelabra is bone dry it can be scraped to correct any distortion or to give a stonelike roughness to part or all of the surface.

There is no point in doing anything to the bottom edges until the candelabra is bone dry. At that time lay an oilcloth wrong-side up on the table, weight it down at the corners and spill half a cup of water on it.



7.



8.



9.



10.



11.



12.

# FIRING TECHNIQUES

by KAY KINNEY

**A**LTHOUGH WORKING with glass has many fascinating features, one of the most appealing is that any enamelist or ceramist with a kiln can fire his own glass. It makes no difference whether you are a beginning hobbyist with a small low-temperature kiln or a professional art potter with a kiln large enough to walk around in. Any kiln—high temperature or low temperature—can be used to fire glass. Even small enameling kilns work fine. The only exception is the hot-plate type of enameling kiln; these are not suitable for glass.

The glass sheet must be placed in a cold kiln and heated and cooled very slowly. Unlike enamels on metal, glass cannot be removed from a hot kiln, or even a warm one. Although the glass never becomes fluid at its bending temperature, it expands considerably and during the cooling process it must contract. If this expansion or contraction is hurried, the glass will crack.

Even when the pyrometer on the kiln indicates room



FLAT GLASS, laminated and decorated with subtle colors, was mounted in this cork panel. Light shining through from behind gives maximum brilliance to this transparent material!

PAINTED motifs on these simple shapes were applied to the flat blanks. They were then set on special "kiln molds" and fired, taking the shape of the mold as they gently sagged.



temperature, if the shelves and mold are slightly warmer the sagged piece may crack suddenly—or subsequently—upon removal from the kiln.

Let's discuss the different types of kilns and see how each can be used for sagging glass.

## THE ENAMELING KILN

Enameling kilns are designed to produce the greatest amount of heat in the shortest amount of time. Since glass requires a slow heating, the door should be left slightly ajar during the early part of the firing. If the kiln is equipped with a pyrometer, it should read 1000° F. before the door is completely closed. Depending upon the size of the kiln, this will take from one hour (for an 8- by 9-inch kiln) to around an hour and a half for larger kilns.

The glass in the kiln should be checked frequently after the door is closed since some kilns will continue to heat very quickly even above the 1000° F. A pyrometer is most useful.

A small enameling kiln, fired only around the sides, will produce well-sagged glass with rounded edges at 1500° F. Without a pyrometer, the progress of the sagging will have to be checked visually by opening the door slightly and peeking in. Check the degree of bending and also the color; the area of glass nearest the back coils should be a bright orange color.

Kilns of this type are always cooler directly in front of the door and unless the mold is very small the front edges of the glass will be more angular than those at the back. To even things up, the mold may be removed from the kiln long enough to turn it around and replace it—just long enough to give the cool edges a little more heat. Needless to say, the hot mold must be placed on a fire-

The ART of hand-crafted glass dates back to the Egyptians. In more recent years it has found favor with professional craftsmen, who have called it by many names: kiln-formed glass, sagged glass, slumped glass, and others.

In the last couple of years the possibilities of this exciting medium began to impress teachers (from kindergarten to college), hobbyists and amateurs. It also impressed CM editors.

In our May issue we presented the first instructive article on glass to have appeared in CM. And we invited the readers to tell us if they wanted more. The results were overwhelming.

We are very pleased therefore to be able to add the name Kay Kinney to our list of CM regulars. Schooled in ceramics, Kay operated a commercial pottery in California and then converted to a ceramic studio.

Close to four years ago she became uncontrollably curious about sagged- and laminated-glass techniques. As she puts it, "I gnawed away in libraries, on people, and primarily in my own studio like a dog on a bone. And I have countless barrels full of scrap glass to prove it."

Of particular value to the beginner, Kay's articles are the result of actual trials with all types of materials in every kind of kiln. And she will make available through CM her vast store of knowledge of all phases of decorating and forming glass.

Firing is the subject that has been asked for most frequently; and she has selected this for her first topic.—Ed.



proof surface and the operator should work rapidly and with the utmost caution.

An enameling fork or spatula is not strong enough to lift the heavy mold and glass, but a satisfactory tool can be improvised by flattening a shovel of the size used to fill coal skuttles.

Many of the larger enameling kilns are wired in the floor as well as in the sides. This insures more uniform heat and turning of the mold is not required. This type of kiln will complete the glass bending at 1450° F.

There is another type of enameling kiln which features elements installed in the top, like an upside down hot plate. This direct heat, very workable for enamels, is not too applicable for glass. It starts to melt the surface of the sheet glass before the glass can heat up as a whole and sag gradually into the mold. Also this sudden direct heat, and sudden cooling, creates a heat shock that results in fracturing or at least bubbling of the glass blank.

#### THE LOW-TEMPERATURE CERAMIC KILN

With the exception of the small test kilns, ceramic kilns heat slowly and no special precautions are required for the safety of the glass.

One source of disappointment can come from smoke or fumes which are given off by colorants, lusters, or adhesives used in the decorating. If these gases are not allowed to escape, a frost or clouding can appear on the glass; and in the case of lusters and gold, discolored and scum may appear. If the kiln is well vented until the temperature reaches 1000° F. (prop up the lid or open the door about half inch) these disappointments may be avoided. If you do not have a pyrometer, cone 022 bent half over will approximate 1000° F.

Bending temperature for the average ceramic kiln should be between 1450° and 1550° F. However—and this is important—only a series of tests in your own kiln, many times over if need be, can establish an accurate firing schedule. If you begrudge firing a test in a large kiln with only one piece in it, remember it is far less

costly to fire the test than to fire a fully loaded kiln and guess wrong!

#### THE PORCELAIN OR STONEWARE KILN

The high-fire kiln has heavier wiring and insulation. The procedure for firing, however, is identical to that for the low temperature kilns. The glass will soften and bend at the slightly lower temperature of approximately 1450° F., or cone 016.

#### THE GAS-FIRED KILN

Two major differences exist between electric and gas kilns with respect to firing glass. Since it cools extremely slow, the gas kiln provides a "soaking" atmosphere which can prove disastrous to the glass. To prevent overfiring, therefore, after cutting off the gas prop open the lid or door about one-half inch for 15 minutes.

The second factor is the fuel itself. Impurities in the fuel, such as sulphur, can play havoc with glass, glass colorants, and particularly lusters and gold which are extremely sensitive to sulphur. Discoloration and frosted surfaces can be attributed to contamination by impurities in the kiln atmosphere as well as from trapped fumes or condensation. The remedy is to vent all gas kilns in the initial stages and also to vent immediately after the kiln has been shut off.

#### GENERAL HINTS ON FIRING PROCEDURE

There is no prescribed formula for firing or for final temperature. Two kilns, identical in size, model number, and brand, do not necessarily fire at the same rate. Kilns, like humans, have individual personalities. The firing temperatures that have been given here will serve you quite well in general, but you will have to make careful tests and slight adjustments to coincide with the personality of your kiln.

There are two extremes of firing—underfiring and overfiring—and by observing and adjusting, a specific kiln can be scheduled to give good results every time.

The underfired glass will retain angular, although

Continued on Page 33

# **VERSATILE FIGURES in Underglaze**

demonstrated by  
**MARC BELLAIRE**



**I**N THE FALL, as the Christmas season begins to loom on the horizon, items to be given as gifts and to brighten one's home become foremost in the minds of hobbyists. For those who like to work with underglaze human figures become quite important. They can be done in a

serious or holy vein or they can be dressed in gay costumes to denote a festive air.

Here is a motif that can wind up at either end of the scale—serious or comic—however, the basic approach will be essentially the same. If you consider the figures to be constructed from a series of individual shapes, altering them to produce a specific motif becomes quite simple.

One of the most important elements of a figure is the size of the head in relation to the body. If a head is extremely tiny it gives the figure giant-like proportions; if it is too large the figure appears to be a very small child. A figure approximately seven-heads high will produce an adult, and around four-heads high will give a child.

This particular motif is "brought to life" with the black accenting and decorations, made with the fine liner brush. This would not be true if these lines were made slowly and with painstaking effort. Quite the opposite—they are quick and spontaneous.

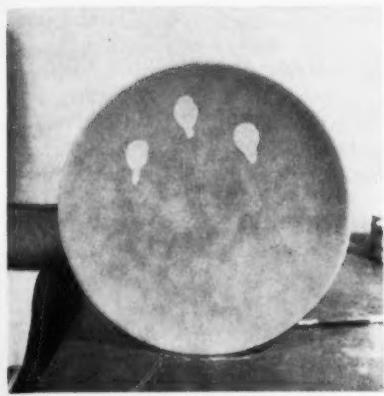
This isn't difficult to accomplish if you give it some thought and a little practice.

The small tile at the left shows a series of exercises that will help you gain control and spontaneity. Fill your fine liner with underglaze and make a series of S-curves without lifting the brush from the surface; print with the brush by touching it down and lifting it straight up; touch it down and drag a long tail; lay it on the tile and move it around seeing how many different shapes you can create by varying the pressure on the bristles. One easy way to practice is with regular writing ink on newspaper. You will find that the newspaper has a tooth quite similar to that of greenware.

Once you have mastered creating figures in proper proportions and overprinting with interesting, spontaneous brush strokes, you will find that your underglaze painting will become even more fun. You will be able to work much more quickly—and your motifs will look better too. •



PRACTICE tile shows a variety of strokes that should be mastered to gain spontaneity: "S" curves, printing and pulling a tail, etc. Sgraffito trials are at the bottom, right.



1

1. The surface of the greenware has been stroked with a quite-damp sponge to remove all dust, dirt and fingerprints. The surface is left with a rather rough feel (not polished) and fairly damp. A background is dabbed on with pats from a sponge dipped in black underglaze. The three head shapes are then painted in by touching down a well-filled large brush. A small "tail" makes the neck.



2

2. The body shapes are brushed in with large sweeping strokes using a bright yellow color.



3

3. Brown shapes for the lower extremities are brushed in and then decorative elements are added, also in brown.



4

4. Now the motif comes to life. The fine liner brush is used to produce the facial features and also the wide variety of decorative elements. A sgraffito tool is used to scratch through to the bare greenware to give the white accents. The piece is then bisque-fired after which clear glaze is brushed on and it is refired. See finished plate on facing page.

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## Strictly Stoneware

Continued from Page 22

anese and Chinese influence in pottery design was most evident in Mrs. Alix MacKenzie's and Mr. Warren MacKenzie's work. The same trend was also evident in the work of Vivika and Otto Heino, Louisa and Albert King, Elena Netherby and Anthony Prieto. Their work was excellent as usual and pleasing to look at but similar to that in many other exhibitions in recent years. Scandinavian design influence seemed to be reflected slightly in the beautiful pieces submitted by Laura Andreason, Harrison McIntosh and Charles Lakofsky. There was a slight trend toward expressionism in pottery in the work of Robert Turner and Daniel Rhodes. Outstanding ceramic sculpture was exhibited by Betty Feves. Wheel-thrown forms assembled into strong individual ceramic sculpture was submitted by Wayne Long and Jean Buckley.

Photographs illustrate some of the work that was distinctly different, individual, and that might be termed expressionistic in style. The photographs of work presented here should be studied carefully by craftsmen so

that each person can decide for himself if this direction in style holds promise for future work and development by American potters.

Pottery is perhaps the one craft where functional and artistic considerations have always been equally important. The very distinct style of some of the first American potters, the pre-Columbian South American Indians was the most audacious in taking pottery in the direction of the expressive, the symbolic, sculptural, and away from the purely utilitarian.

Although there is no stylistic relationship between the pre-Columbian potters and the work in this Scripps College exhibition there is a certain affinity. The contemporary American potters seem more and more interested in the expressive potential of their medium than in preserving its traditional shapes and functions.

Since industry supplies our everyday needs in pottery the handcraftsman must be more and more of an artist to find his place in modern society. His products are necessary but not with the emphasis on function. The emphasis has shifted to the decorative function ceramics now imparts to our contemporary living. A decorative

piece of pottery is used in the same way that a piece of sculpture is used in a home. For that reason then, it isn't necessary to have a bottom in a pot or an opening in the top. In fact some of these decorative ceramic forms have no functional openings and it is difficult to decide where ceramic sculpture changes into pottery or vice versa.

The best of these decorative pieces were made by experienced potters who have made beautiful, functional pottery. The necessary elements of good craftsmanship and artistic expression is evident in their work. These experienced craftsmen are exploring this new phase of ceramics, for it is exciting and challenging since there seems to be very few restrictions left for the art potter.

There are, of course, many young potters who do not know enough about compounding suitable clay bodies or using an appropriate glaze for this decorative ceramic work. As a result much of their work is aesthetically bad because the craftsmanship is not evident and good ideas have lost their value. This present direction in pottery is not a short cut for those

Continued on Page 36

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Sincerely,  
FLORENCE F. COX

## Firing Kiln-Formed Glass

Continued from Page 29

not sharp edges. This appearance, in itself, is not objectionable; however, it is usually an indication that the glass blank has not sagged completely into the mold cavity and the resultant piece may rock. Overfiring, on the other hand, creates countless tiny needle-points of glass around the edges of the fired shape; also, any colorant on the surface will pull back from the outer edge.

Between these two extremes lies the correct firing temperature for a specific kiln. If, for example, you fired to a pyrometer reading of 1500° F., or cone 014 half down, and the test piece appeared underfired, fire the next time to 1550° F. or cone 014 full down. If the test firing produced symptoms of overfiring, cut the temperature back to 1450° F., or a cone 016 fired flat.

The type or brand of glass has not yet been mentioned here, but this is an extremely important factor in determining the firing temperature. Hard brittle glass usually requires more heat. Needless to say a variety of soft and hard glass fired at the same time in the same kiln must prove disappointing in one way or the other. A good rule to follow is to use the same type of sheet glass, and more preferably the same brand, for any one firing.

Cathedral or stained glass is generally softer than window glass, and the bending temperature can be estimated at 50° F. lower.

Flat panels, jewelry, etc., which are fired on a kiln shelf or brick are uniformly exposed to the heat of the kiln and require approximately 50° F. less heat than they would need for sagging into a mold. Any new or unknown brands of glass should be test fired for observation before actual blanks are attempted.

Venting the kiln does not, as is often the case in ceramic firing, consist of merely removing peephole plugs. Removal of the plugs may assist in cooling the kiln, but will not permit the complete escape of fumes or condensation. Venting as applied to glass sagging means propping the lid or door to at least a half-inch opening.

Your kiln may have hot and cool spots which you will have to become familiar with and learn to compensate for. This can be caused by failure of some of the insulation and/or the aging or corrosion of the heating elements.

Turning on the lower and upper elements at given intervals rather than turning all switches simultaneously is a controversial subject. Only experiments in your own kiln can help you decide which is more satisfactory for slow, even heating.

### SOME FINAL THOUGHTS . . .

It seems obvious that the firing of glass is a much trickier procedure than firing of ceramics. Clay and glazes mature over a fairly wide range of temperature for a reasonably long period of time. With glass, a few minutes or a few degrees can spell the difference between success and failure. Regardless of the craftsmanship or artistry employed, if a kiln procedure is faulty, disaster can follow. This is one phase of the entire procedure where judgment *can* be erroneous and guesswork is to be shunned like the plague.

There are basic principles pertaining to the nature and properties of glass. An understanding of, and cooperation with, these principles will assure success. •



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**Earthenware . . .**

*Continued from Page 15*

factors as low-fire economy against the toughness of high-fire ware; body whiteness and low shrinkage against greater plasticity and green strength; pagan color against stony grayness; the muted matte glaze against the more sparkling gloss; the sleekness of glaze, itself, against the fingerprint freshness of terra cotta.

For those of us who work in the lively art of earthenware there are some of the brightest colors in the ceramic palette. There are the facts of fuel economy and longer kiln life.

But, there are also some tough technical problems. In fact, I am inclined to believe that low-fire technique is more difficult than high-fire technique in terms of composition and shorter firing range. Low-temperature bodies may require auxiliary fluxes, such as a frit, to develop sufficient vitrification. This leads to a short-firing range which requires very close control of the temperature. Low-temperature glazes have a relatively high flux content, sometimes made up of many different fluxing agents, again imposing a short firing range to achieve the desired effect. Such glazes can, of course, be fired at other temperatures but their effect varies with temperature.

So, being an artist and a craftsman is not enough. The earthenware potter must also be a first-rate technician. To me, these technical challenges are one of the most fascinating aspects of earthenware. Sometimes you win; sometimes you lose; but always you learn.

However, in case you are not intrigued with these technical teasers the many excellent ceramic supply companies employ engineers who solve problems beautifully and the company will be pleased to supply you with matched bodies and glazes and appropriate instructions.

It is true that earthenware temperatures do not produce in clay the sheer strength that results from a cone 10 firing; but, properly matured, earthenware is without question quite useful. Our museums display thousands of pieces of both glazed and unglazed earthenware, many of them still intact after centuries of time. This seems a respectable life expectancy.

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*Continued on Page 38*

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## Answers to Questions

*Continued from Page 7*

experience you will find it very difficult to adjust your ingredients so that the slip has good casting properties. If a good source of supply is not readily available, I would suggest you buy the dry prepared casting slip to which you need only add water. Even by mail-order, this is not too expensive since you are not paying for the shipping of water.

**Q** *I have a great deal of trouble with small pieces of sculpture cracking when they dry. I use grog and hollow out the pieces whenever possible. Do you have some suggestions?—S.L., St. Paul, Minn.*

This is one of the perennial problems for which there is no single answer. First you need a clay with good drying characteristics. Adding grog certainly helps; and hollowing out too. A feature article will appear soon in CM, attempting to supply as many helpful suggestions as possible.

In the meantime try to prevent one section from drying more quickly than another. When you are through building wrap the entire piece in an airtight plastic bag and allow it to stand that way for several days. In this way the entire piece will come to a constant degree of dryness throughout. If it is dried extremely slowly for several days, in a tightly closed damp box, the worst should be over.

**Q** *Please explain the difference between a slip and/or engobe and an underglaze. I know that a slip and engobe are the same but have never been able to find out how they differ from an underglaze.*

*Also what mistake has been made when a glaze flakes off after it has been fired. This usually happens to a clear glaze that has been fired to cone 06.—L.C., Livonia, Mich.*

Slips and engobes are less intense in color than underglaze. They contain a great deal of clay body and only a small amount of colorant. Underglazes are mostly colorant with a small amount of clay used as binder.

A glaze can flake off from a variety of reasons. One of the most common is applying glaze to dirty or dusty ware. Another is badly underfiring the glaze or applying it to a body that it doesn't fit.—KEN SMITH

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

## Try Opal Enamels

*Continued from Page 9*

color scheme and only shine through it, or are covered only partly so that the underpainting is part of the design. This is a poor definition of underpainting, but the best I can do.

With opal enamel we can get a very similar effect. Assumed, you want to enamel a human head on a plaque. You can paint on (wet inlay) all the shadows in strong colors, opaque or transparent, and the middle tones and high lights quite boldly, and fire. If you then cover all this with a layer of a pale opalescent enamel, you get a wonderful result. All the bold colors will be under this semi-opaque layer, pulled together by it to a local tone that is rich and interesting and of unique quality.

Opals look good over flux and foil, also over white or other light backgrounds. My experience is that when wet-charging it, a little heavier layer than I would lay on transparencents or opaques gives a more striking effect. It brings out more of the distinctive characteristics of opalescent enamels.

Did I whet your appetite for them? I hope so; you will enjoy it. Oh, yes—you can, of course, use opals with all the colors if you want to and at the same firing. They are very well behaved! •

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## Itinerary

Continued from Page 12

### NORTH CAROLINA, RALEIGH

October 7—26

"National Ceramic Exhibition," Sixth Miami National, Smithsonian Institution Traveling Exhibition, North Carolina State College.

### OHIO, COLUMBUS

November 1—22

"Forms from Israel," produced by the Israel Institute of Industrial Design, Columbus Museum of Fine Arts. Sponsored by American Federation of Arts.

### PENNSYLVANIA, MERION

October 1—May 31

Buten Museum of Wedgwood. Free admission, Tuesday, Wednesday, Thursday; 2-5 p.m. Gallery talks at 2 p.m.

### PENNSYLVANIA, PHILADELPHIA

December 7—28

"Forms from Israel," Philadelphia Commercial Museum. Sponsored by American Federation of Arts.

### VIRGINIA, RICHMOND

September 18—October 11

The "Forms From Israel" Exhibition, at the Virginia Museum of Fine Arts; circulated by the American Federation of Arts.

### WASHINGTON, SEATTLE

October 7—November 1

British Artist-Craftsmen, Smithsonian Institution Traveling Exhibition, Seattle Art Museum, Volunteer Park.

## Strictly Stoneware

Continued from Page 32

persons who are impatient about learning to throw well or learning the basic techniques of good potting. Rather the reverse is true. Good expressionistic work requires great technical dexterity, a thorough technical knowledge with aesthetic sensitivity, and a well-rounded training in art.

American potters have no strong tradition in pottery. They have borrowed ideas from many countries just as they are a blend of many nationalities. When a country's culture is well developed it borrows ideas from other people, this has always been true. American pottery has been accepted when it was influenced by English and French styles, by Japanese pottery and the Sung Dynasty of China, by Bernard Leach and by Scandinavian design. This impressionistic trend is as valid as anything that has developed in the past. Perhaps potters are trying to reflect their own surroundings and present conditions. There has always been a strong searching for individual expression, a development of technical skill. This newest trend in ceramics is healthy, exciting and novel. It will strengthen modern pottery eventually. For the present each potter will have to decide things for himself. ●

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# Ceram Activities

people, places & things

## U. S. TAKES TOP HONORS AT BELGIAN SHOW

The United States Exhibit has won the Grand Prix des Nation at the Second International Congress of Contemporary Ceramics at Ostend, Belgium. In addition to this prize for the best national exhibit, the United States entries received the largest share of the ten gold and twenty-three silver medals awarded for individual works.

Gold medals went to: *Dirk Hubers*, New Orleans, Louisiana, and *David Weinrib*, Stony Point, New York. Silver medal winners were: *Peter Voulkos* and *Henry Takemoto*, both of Los Angeles, and *Olin Russom*, Monkton, Maryland.

The United States Exhibit was arranged by the American Craftsmen's Council at the request of the United States Information Agency. The Council is a national non-profit organization devoted to the recognition and support of American craftsmanship. As part of its program, the A.C.C. maintains the Museum of Contemporary Crafts at 29 West 53rd Street in New York City.

There are 25 countries represented.

At the close of the Ostend Exhibition in October, the seventy-three American ceramic pieces will tour Europe under the auspices of the United States Information Agency.

## OREGON FORMS ASSOCIATION

Studios, distributors and dealers of Oregon met this summer to form the *Oregon Ceramic Association*. Their purpose is to advance the Ceramic industry and to stimulate interest in all phases of ceramics. They elected the following officers: Pres. *Jesse Dransfeldt*, Vice Pres. *Ward Seeley*, Sec. *Florence Waldron*, and Treas. *Adena Miller*.

## HOBBY SHOW REVIEW

THE SOUTHWEST CERAMIC Association held its Seventh Annual Ceramic and Hobby Show at the Dallas Garden Center Building, State Fair Grounds, a few weeks ago. *Clarice*



*Johnson* (see pic) won the Best of Show Award presented by *Gertrude Harris*, president of the Association.

THE ST. LOUIS "Mid-States Ceramic Show," a first, was so successful that the Mid-States Ceramic Association is already talking plans for a second. This first show, held in June in Exhibit Hall, Chase Hotel, had 580 entries.

*Ella Miller*, Homewood, Ill., received the Best of Show blue ribbon for her mosaic wall panel in the amateur class. Top winner in the professional group was *Virginia Schere*, Granite City, Ill., and her glass laminated portrait.

THE NEW YORK STATE Ceramic Association, Inc., Western Chapter, held its competitive exhibit in mid-May and was "a huge success," according to *Guy Moore*, Stonehouse Ceramic Studio. Held at the Buffalo Museum, it was open to "Amateurs Only." Studio owners, teachers, etc. were not eligible. All categories of hobby ceramics, from children and adults, were included. Approximately 2,000 pieces were entered.

A china painted set (see pic) won the Best of Show Award

*Continued on Page 40*



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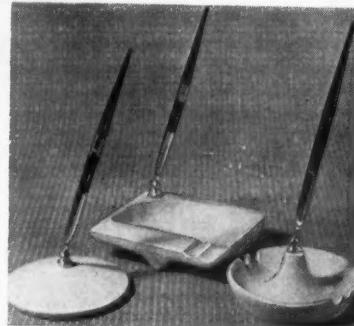
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## Letters

Continued from Page 14

placed on my reason and for what it is worth (principally some measure of satisfaction, I hope)—I enclose a copy.

I hope it is an expression of thanks from the Canadian hand across the border, all too frequently an outstretched palm.

CHARLES A. BEZANSON  
Halifax, Nova Scotia

Our humble thanks to Mr. Bezanson on behalf of CM and the American potter for his kind comments. The article he refers to will appear in a coming issue—Ed.

#### CM HAS LONG LIFE

# Your November 1957 issue contained several interesting articles on ceramics for Christmas. In particular there was an article or two on working with children. I loaned my copy to a teacher with the offer to furnish clay and do the firing if she cared to work ceramics into her class. She lost my magazine and I have been mourning it ever since. Do you have an old copy around somewhere? I notice it is not listed as being still available.

MRS. GEORGE RICHARDSON  
Butte, Montana

#### WELCOME TO THE CLAN

# York Towne Chapter of Pennsylvania Guild of Craftsmen is equipping and opening a community workshop shortly and will be watching your issues for helpful material.

MRS. KERMIT D. OYLER  
York, Penna.

#### Earthenware . . .

Continued from Page 34

result of the fire on the material but is considerably enhanced by the design of the piece. Compact form, a strong blunt lip, substantial handles and no thin or sharp edges will appreciably fortify a piece against hard knocks.

The appeal of earthenware is as much to the heart as to the mind. It has served man for thousands of years with its color, its warmth, and its simple charm. I like its many moods—forthright honesty, contentment, buffoonery, exotic delicacy—to name a few. To me, it somehow seems closer to the hand of the potter and conveys a stronger human quality than does stoneware whose cool, hard surfaces seem austere and remote by comparison.

Part of my enjoyment is undoubtedly the enduring wonder of working, in this atomic age, with a material essentially unchanged since those first potters—nameless beyond the horizon of history—left the oldest records of man in shards of earthenware. •

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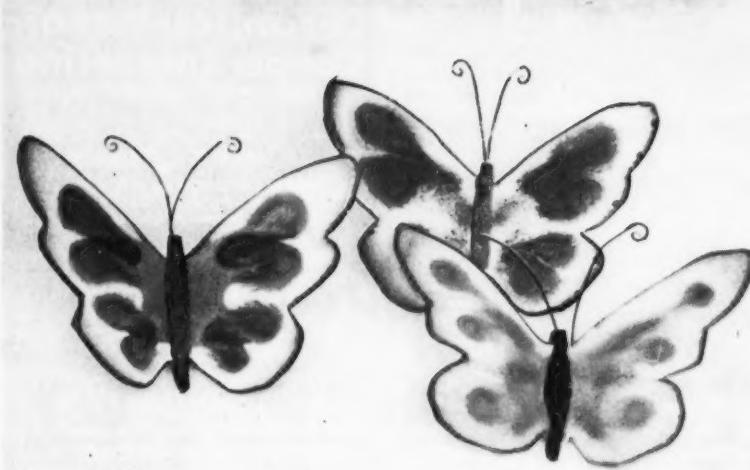
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Scatter pins by Beth Hardin

*A Versatile Motif . . .*

## ENAMELED BUTTERFLIES

A MOTIF that is as nice to look at as it is versatile is the copper-enamedled butterfly. The vivid hues possible with enamel lend themselves ideally to the great rainbow of colors associated with nature's beauties. The versatility comes from the many uses to which the motif can be put. They can be used for anything from scatter pins to wall hangings—it just depends on how large you make them.

The technique that is particularly adaptable comes from the use of separation enamel. This gives swirling, flowing lines and beautiful intermingling of colors and was described in detail in a previous issue of CM (March, 1959).

Separation enamel is a commercially prepared thick, black paste. When painted on fired enamel and placed in the kiln it melts and eats its way through the enamel making it become more fluid and causing it to flow in interesting patterns.

Very briefly the procedure is to cut the copper shape, clean it carefully and fire on the backing enamel (counter enamel). Then an overall coating of enamel is dusted on the face. Small mounds of color are laid down in a pattern and the piece is fired just long enough to harden-on

the colors but not long enough to melt them.

Now the separation enamel is applied by brushing it on as a series of fine lines through the enamel colors. Allow the separation enamel to dry completely; setting the piece on top of a hot kiln will hasten the drying procedure. When dry it is fired to a slightly higher temperature and for somewhat longer than normal to produce the beautiful flowing patterns.

The feelers, short lengths of copper wire, are soldered to the back. If the butterflies are to be pins the findings can be soldered on at the same time.

The thickness of copper to use depends of course on the function of the item. For a pin, use a lightweight sheet of copper and don't load on too many coatings of enamel. As a wall decoration, any gauge can be used, either thin or thick; but remember, the thinner the gauge, the more subject the piece will be to warping.

The butterflies shown here were made by Beth Hardin, Dallas, Texas. Handsomely done they were accepted by the Craft Guild of Dallas for display in the Tenth Annual Texas Craft Exhibition at the Dallas Museum of Fine Art. •



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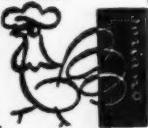
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### CeramActivities

Continued from Page 37

for Mrs. Mildred Davis. The Award for the Second Best of Show (not shown) went to Dr. Helene Young for a decorated vase



with an Egyptian motif. The Third Best of Show went to Charles Campbell's Mosaic Tile Table (see pic).

Awards for the Best of Show pieces were selected by ballot (not verbally) by the 12 judges. All Best of Show pieces were selected from those pieces winning Best of Category Awards.

#### MISSISSIPPI VALLEY ELECTS

The Mississippi Valley Ceramic Association elected officers just before its first birthday in July. Officers installed at the birthday meeting were: Pres. Pat Orneles of Paje's Ceramic Studio, Moline, Ill.; Vice Pres. Hazel Osterberg of E & H Ceramic Studio, Davenport, Iowa; Sec. Lu Jahn of Farmhouse Ceramic Studio, Milan, Ill.; and Treas. Dorothy Cantwell, Davenport, Iowa. Membership has grown from 18 charter members to 62.

#### NEW SOCIETY HOLDS FIRST EXHIBIT

The first exhibition of the new *Artist-Craftsmen Society*, since it was formed a year ago by the joining of the old Society of New York Craftsmen and Ceramic Society, was held without judging for prizes. All pieces, however, were passed by a jury of specialists in their respective fields before being admitted to the show, held in the Cooper Union Museum, New York.

Two pieces of sculpture (see pics), by



Arno's "Bell Bird" is a glazed ceramic sculpture, about 12 inches in height.

Enrico Arno and Albert Jacobson, drew particular comment.

During the exhibition, 12 craftsmen's work was sold for a total of \$620; the Society receiving one-third. Of the items

Continued on Page 42

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CERAMICS MONTHLY

# Show Time

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A RECORD NUMBER of 419 works were submitted to the 11th Annual Ohio Ceramic & Sculpture Show on display at the Butler Institute of American Art in Youngstown.

Ohioans and former residents were eligible. Chaim Gross, New York sculptor and judge of the show, selected 256 pieces for exhibition.

Top prize of \$150 went to Anita Parks, Cleveland, for a rough-chipped head in marble; \$100 prizes were

awarded to David Black, Columbus, for pottery; Herbert Friedson, Shaker Heights, for a welded sculpture; and to Charles Bartley Jeffery, Cleveland, for a cloisonne enamel. Six awards of \$50 each were also given. Ruth Erickson, Shaker Heights, won the Friends of American Art \$25 prize for jewelry; and M. E. Goslee, Cleveland, was awarded the Youngstown Junior League \$25 prize for a ceramic patio light. •



TOTEM POLE by David Black, Columbus won \$100 prize. The stoneware piece is 13½" high.

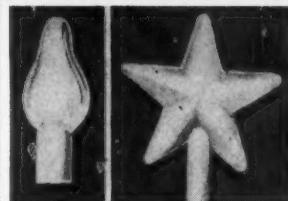


STONEWARE BOTTLE with inlay decoration by Henry Lin, Athens; 14½"; \$50 award.



SPINEY POT by Anne Van Kleek, Columbus, \$50 prize; green; 13½" high.

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## Back Issues of CM

The following back issues of Ceramics Monthly are still available at sixty cents per copy (Ohio residents add 3% sales tax). We pay postage.

1953

July, August, October, December

1954

March, July, August, November, December

1955

July, August, October, November, December

1956

May, June, July, August, October, December

1957

April, May, June, July, August, September, December

1958

April, May, June, September, October, November

1959

March, May, June

Please send remittance (check or money order), with list of issues desired.

**CERAMICS MONTHLY**  
4175 N. High St. Columbus 14, Ohio

## CeramActivities

Continued from Page 40

sold, one piece was fused glass, one was an enamel plaque, and the remainder were pottery and ceramic sculpture.



Jacobson's Owl is terracotta clay with slip decoration. It stands about 10 inches high.

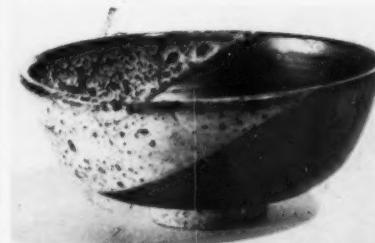
### HUSBAND-WIFE TEAMS FAVOR CERAMICS

The most popular craft with married couples seems to be ceramics. A dozen husband-wife teams were selected as exhibitors in the "American Craftsman—1959" ex-



INTERIOR of Illini Union building where "American Craftsmen—1959" exhibition was presented.

STONEWARE bowl, 12" diameter, by Helen and David Morris, Sausalito, California. The bowl is decorated with opalescent Chun glaze over iron slip; reduction fired.



hibit at the University of Illinois, last spring. The exhibit was presented as part of the University's 1959 Festival of Contemporary Arts.

SEND NEWS, and photos if available, about "People—Places—Things" you think will be of ceramic interest. Our CeramActivities editor will be glad to consider them for this column.

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